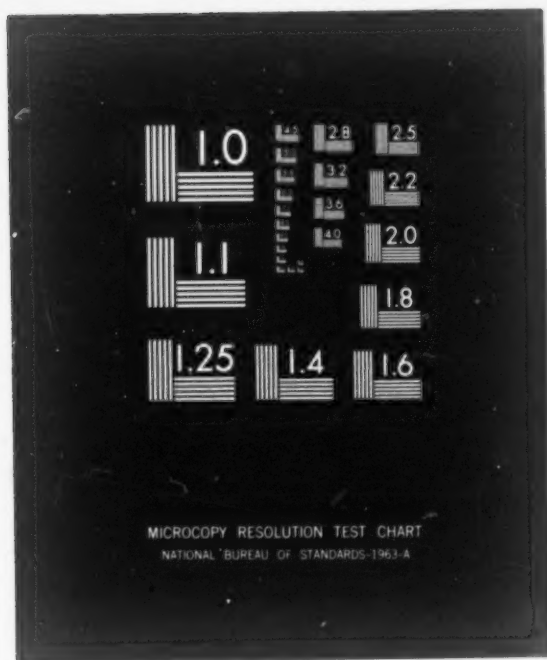


6 INCHES

15 cm

26X



THE ART EXHIBITION CATALOGUES OF THE
SIDNEY JANIS GALLERY, NEW YORK

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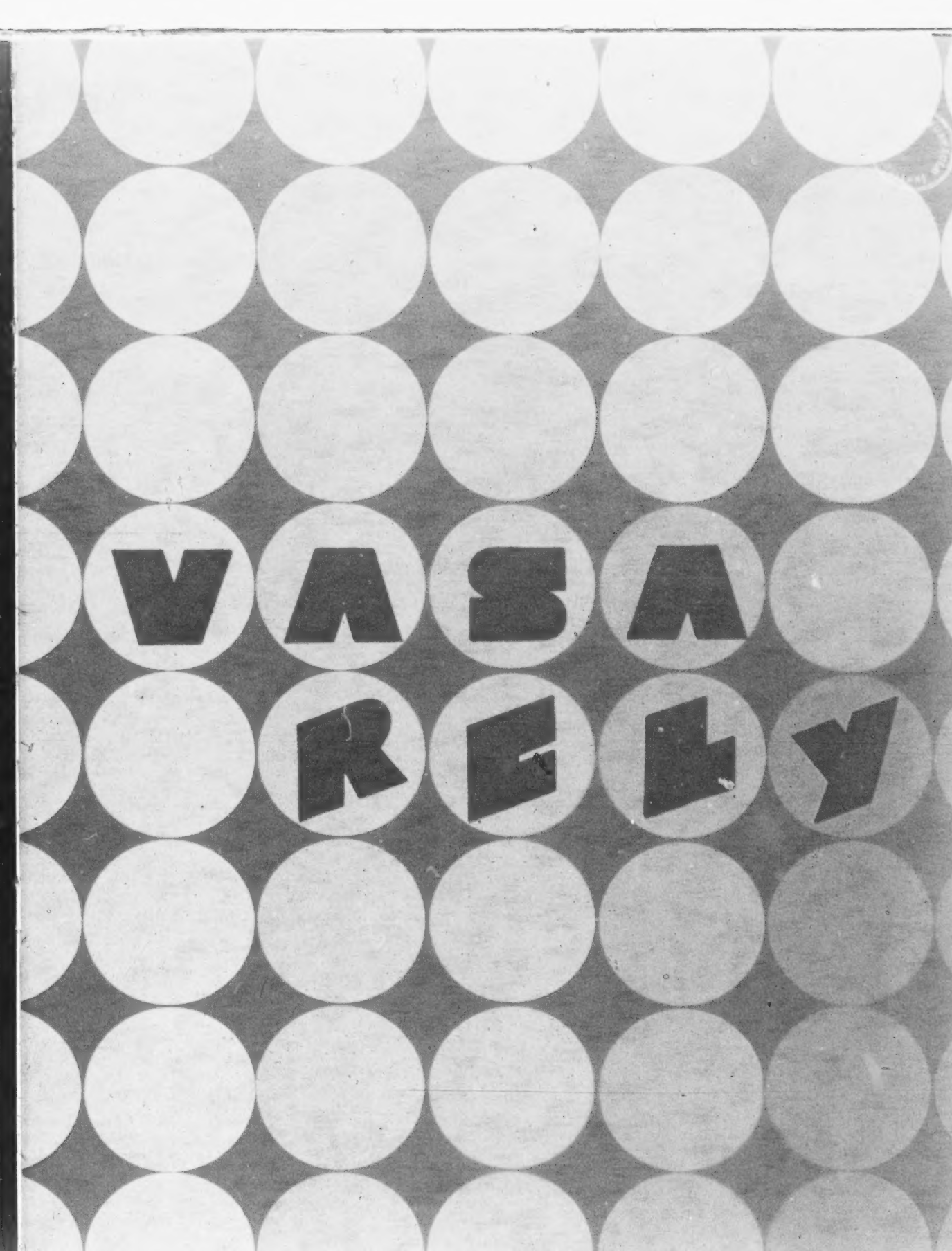
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NEW

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27 Capella 4 1965 (Front and Back Cover)



CATALOGUE

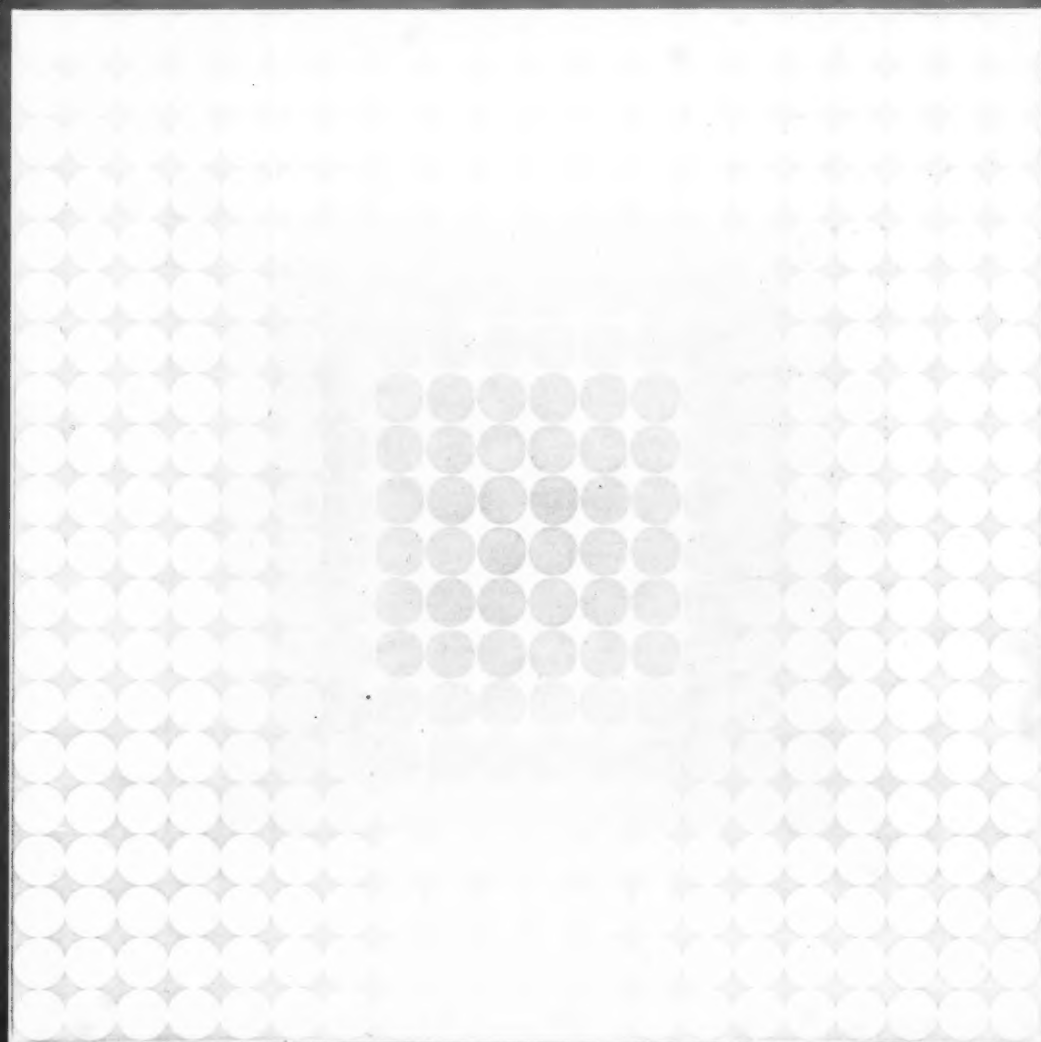
- 1 *Altair-Neg. 1955-60 Oil on Canvas 25 x 11
Collection: Mr. and Mrs. Paul Blumenthal, New York
- 2 *Etude: Capella 1963 Tempera 15 x 11
- 3 *Oussar 1964 Oil on Canvas 24 1/2 x 11 1/2
- 4 *Bora III 1964 Oil on Canvas 24 1/2 x 11 1/2
Collection: Mr. and Mrs. James B. Clark, Dallas
- 5 *Etude: Capella II 1964 Tempera 15 1/2 x 11 1/2
Collection: Mr. and Mrs. James B. Clark, Dallas
- 6 *Etude: Capella I 1964 Tempera 20 1/2 x 13 1/2
- 7 *Etude: Bora IIa 1964 Tempera 20 x 16
- 8 *Etude: Capella a 1964 Tempera 20 1/2 x 13 1/2
- 9 Etude: Bora III 1964 Tempera 19 x 16
- 10 *Etude: Bora I 1964 Tempera 11 x 10
- 11 *Etude: Bora II 1964 Tempera 14 x 14 1/2
- 12 *Sir-ris 1950-65 Oil on Canvas 25 x 22 1/2
- 13 Etude: Sir-ris 1952-65 Tempera 20 1/2 x 10 1/2
- 14 Tau-Cat 1956-65 Oil on Canvas 23 1/2 x 20

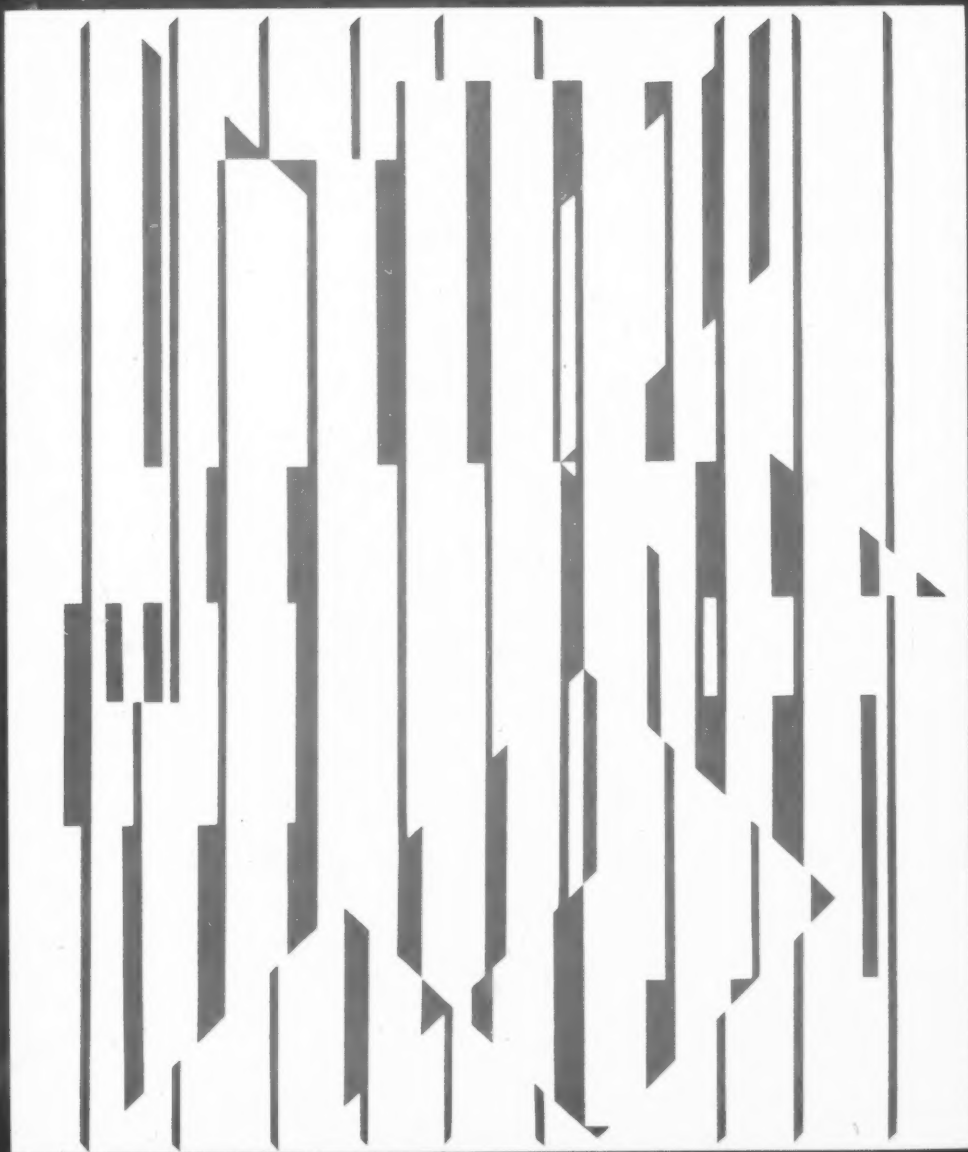


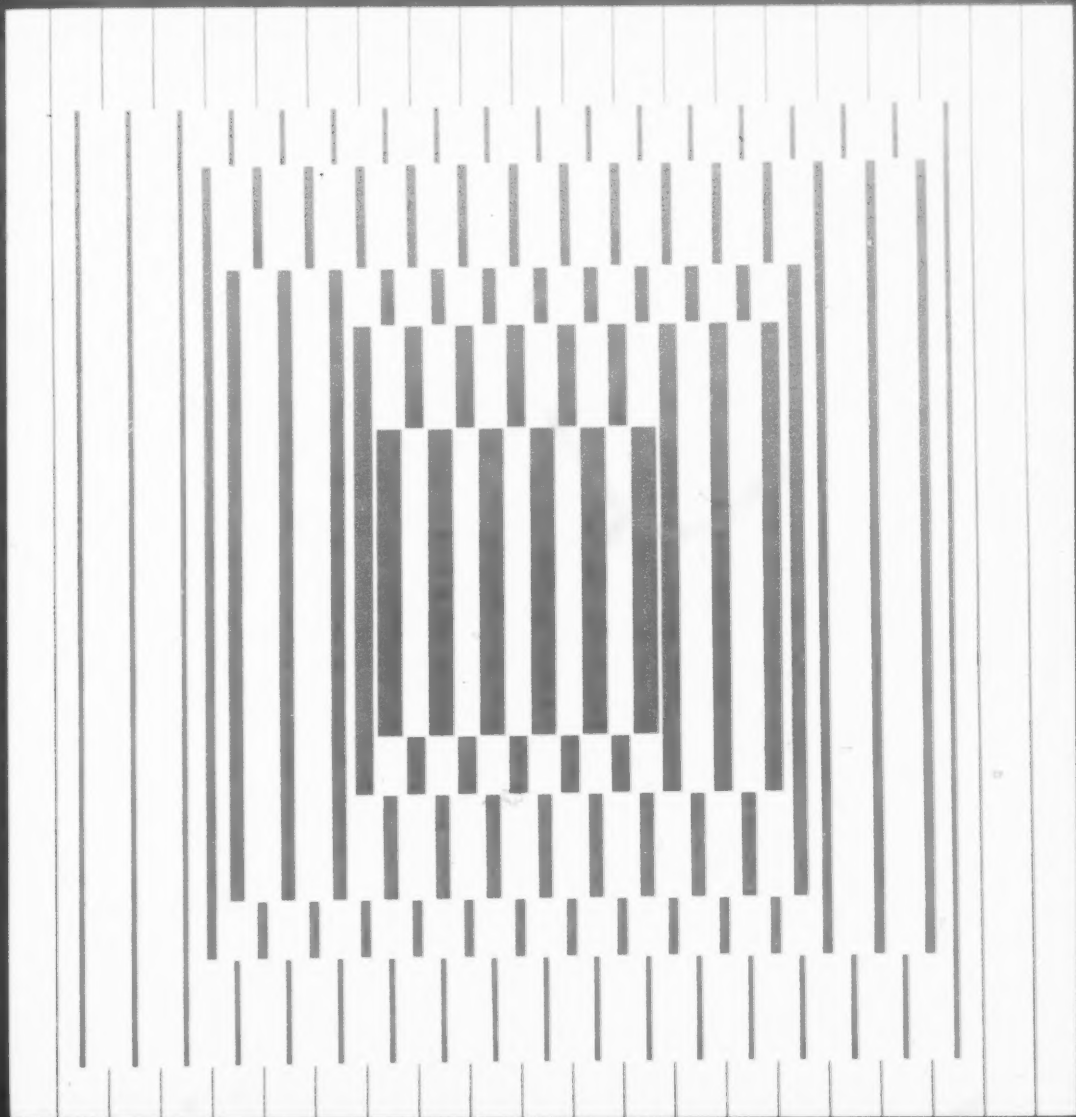
VICTOR VASARELY in his studio at ANNET-sur-MARNE

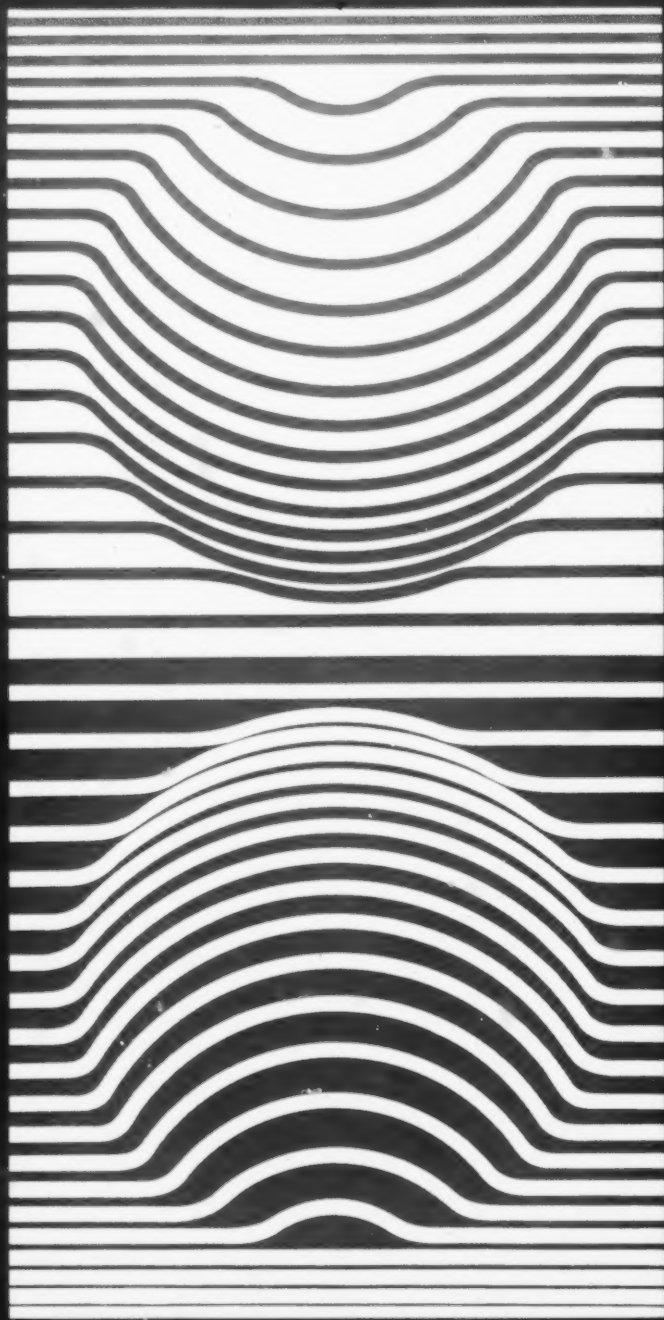
... The format of any abstract composition is extensible-compressible, so that there are as many magnitudes as ideal distances between the eye and the work, depending upon the latter's specific function. Form and color, two distinct notions in common language, become identified in plastic language: every form is a substratum for color, every color is the attribute of a form. But two "forms-colors" are necessary in order to engender plastic unity—a first measure of art and a first test of sensibility. Every plastic form-color represents a measurable and objective physical constant, but its interpretation will be subjective through the phenomenon of the mutation of quantities into qualities. Moreover, this interpretation will vary according to the degrees of the spectator's sensibility. We here enunciate the law of reversibility of the plastic unity. The latter initially expressed in a positive-negative or negative-positive binary system, black and white or white and black, is readily convertible into contrast-colors or harmony-colors. Every authentic work must be new and novel. New by the information it brings and novel by its physics, in order to be able to meet the challenge of duration... Without repudiating the principle of oneness, we choose that of multiplicity, as being more generous and more human... Its value will consist, not in its rarity as object but in the rarity of quality that it signifies... The idea and the techniques of art can henceforth only go hand in hand with the most advanced thinking and technique of their time; thus will be realized the dream of the concomitance of culture and civilization...

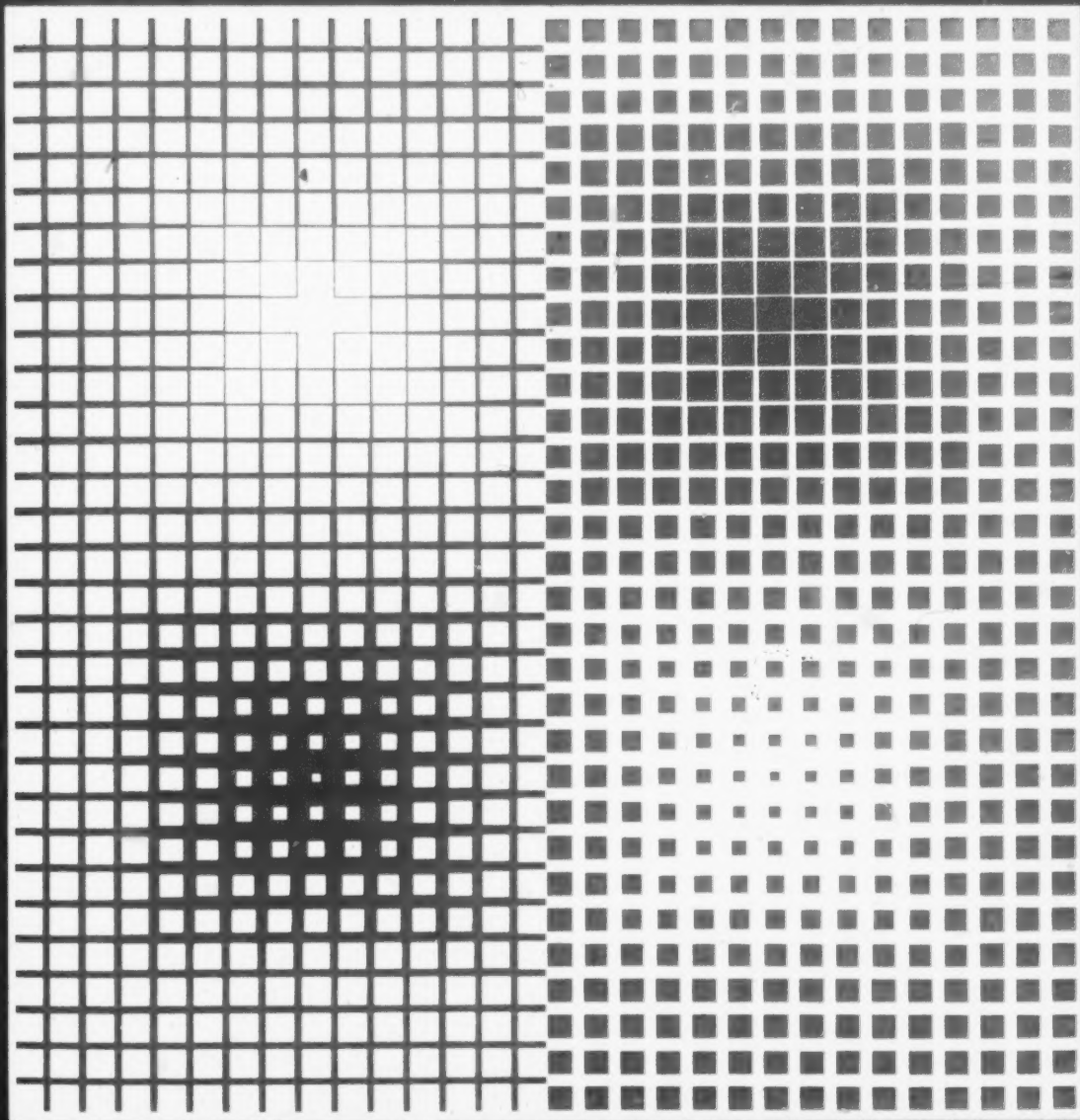
From *The 1959 Manifesto* by Vasarely

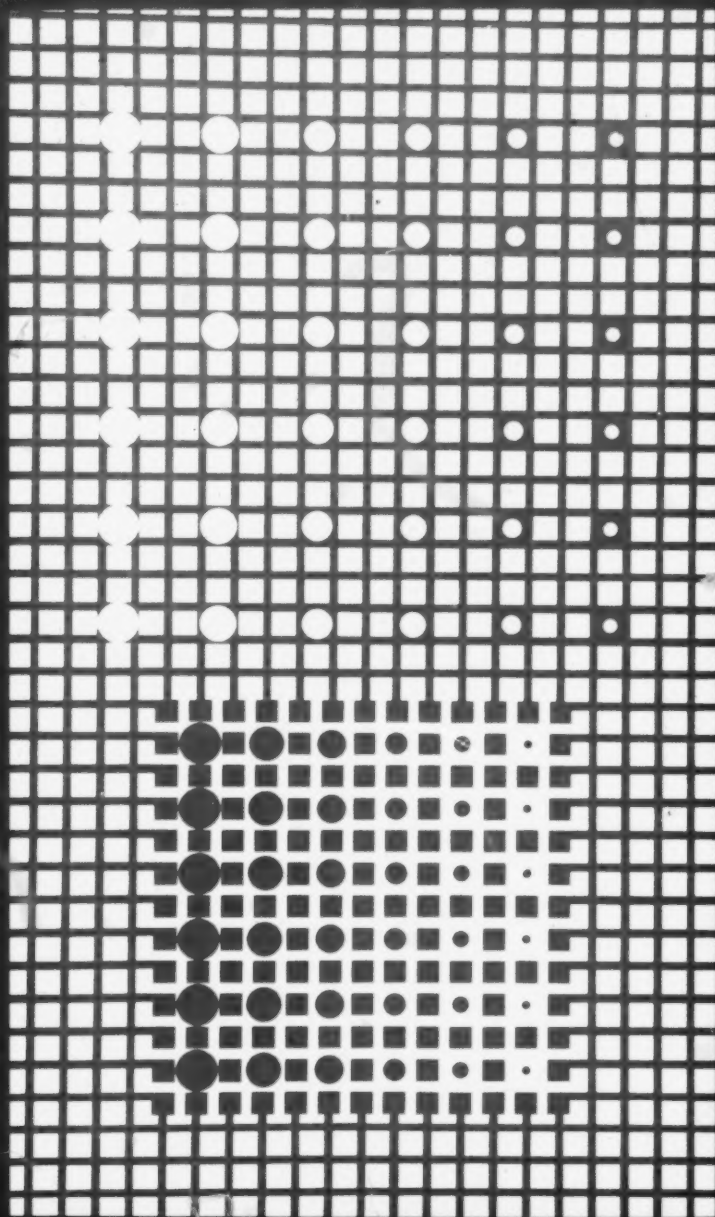


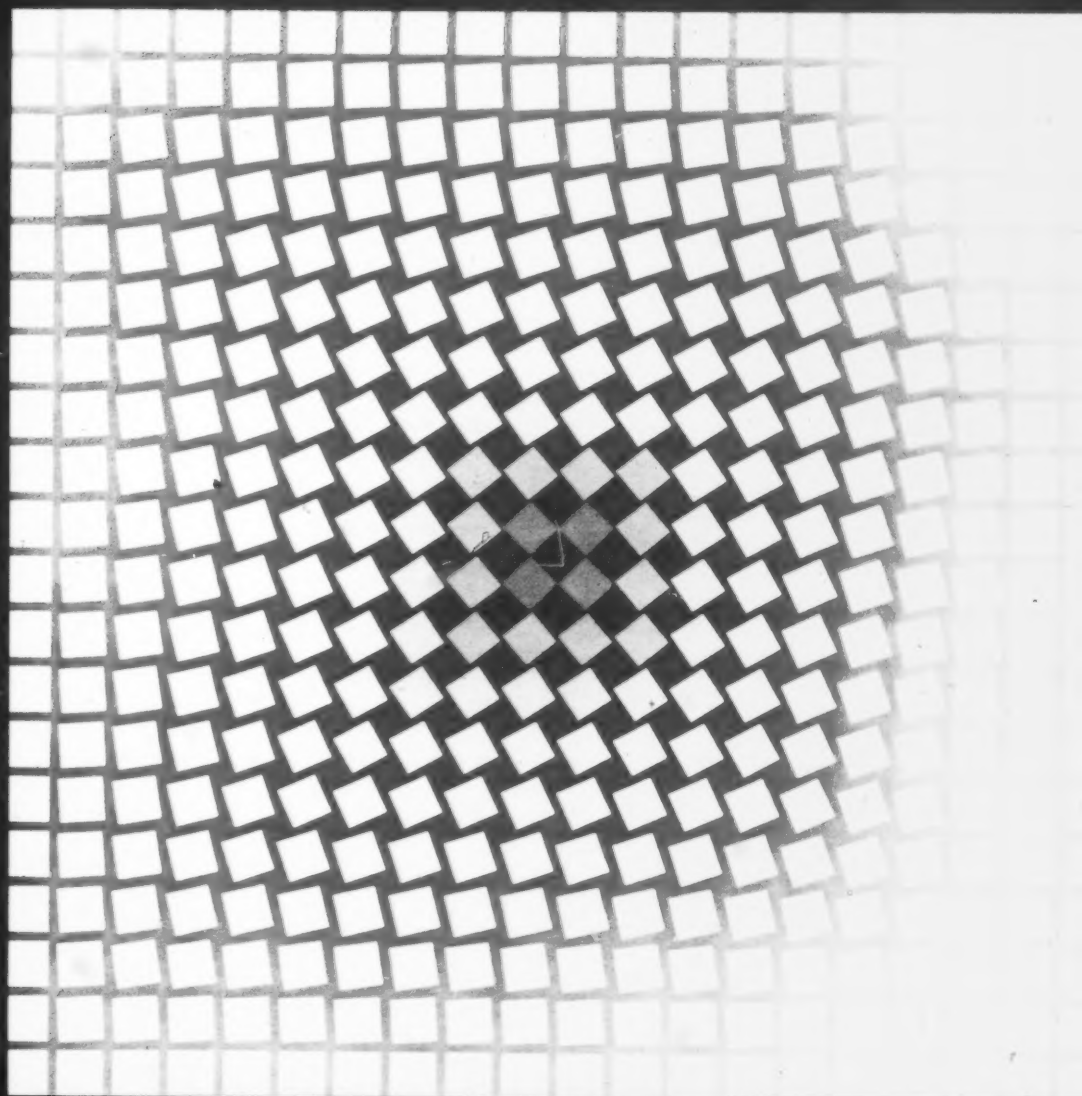


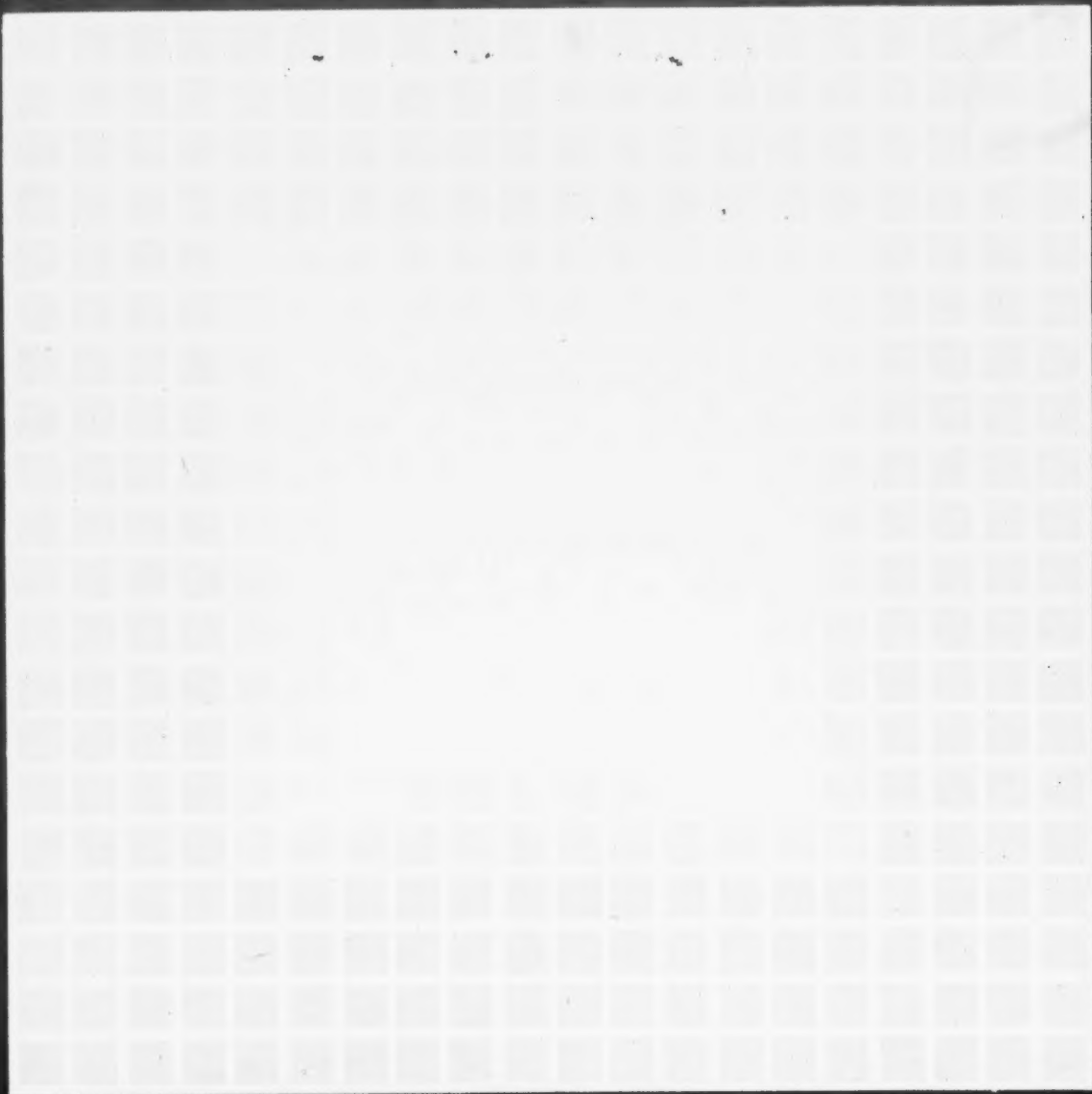




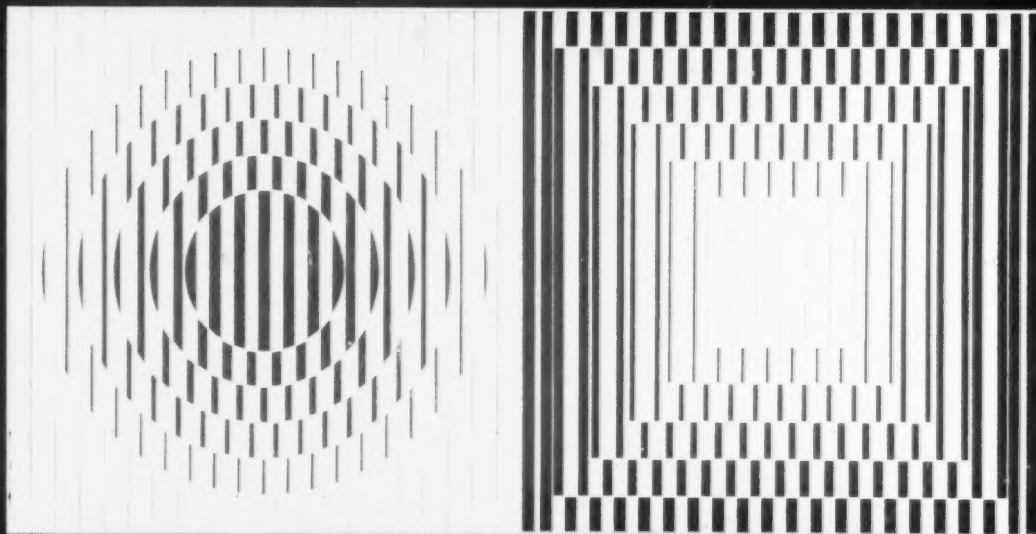






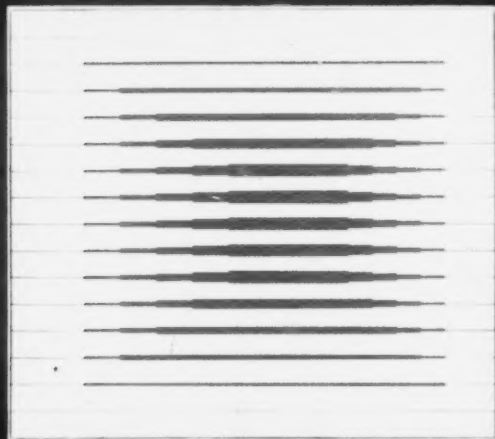
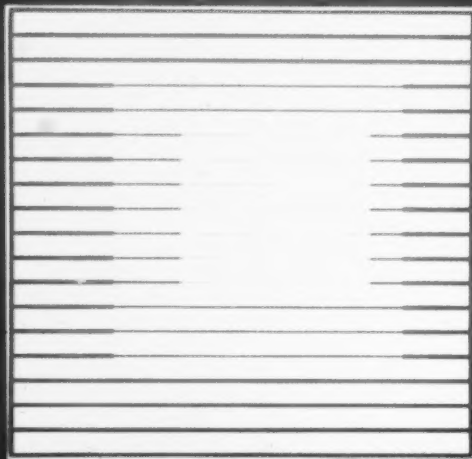






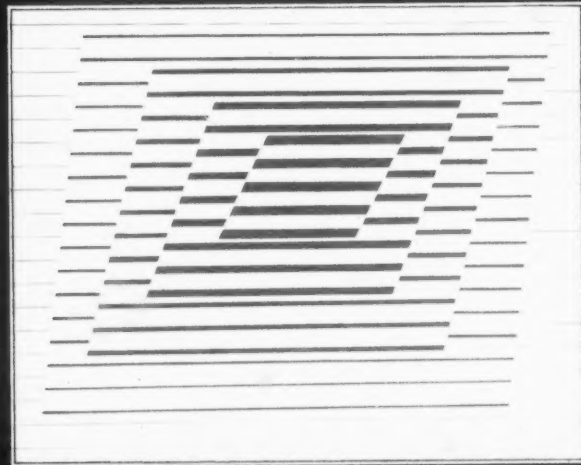
5 Etude: Capella II | 1964

Etude: Bora I | 1964 **10**

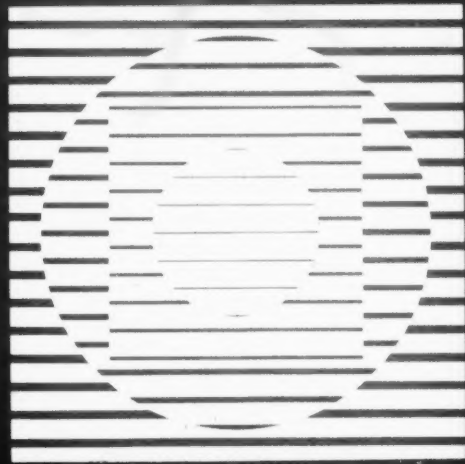


11 Etude: Bora II | 1964

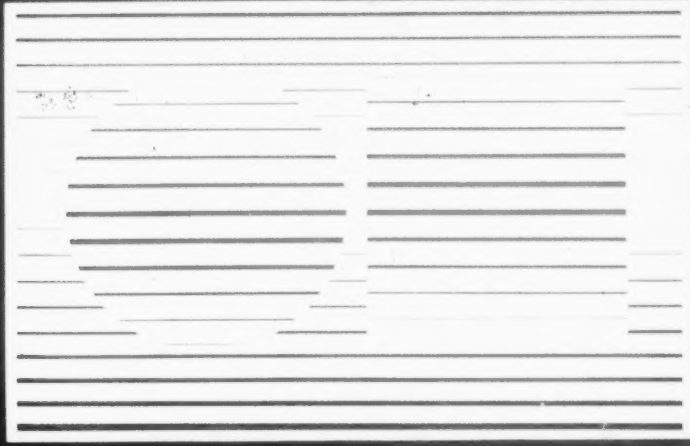
7 Etude: Bora Ila 1964



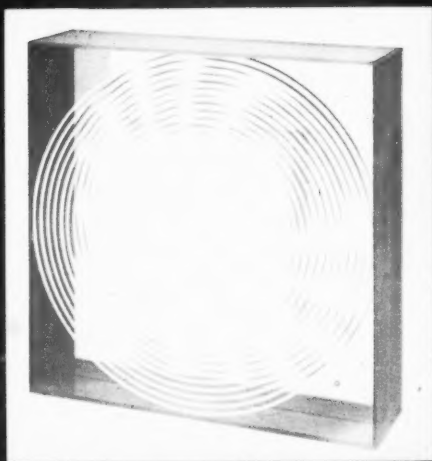
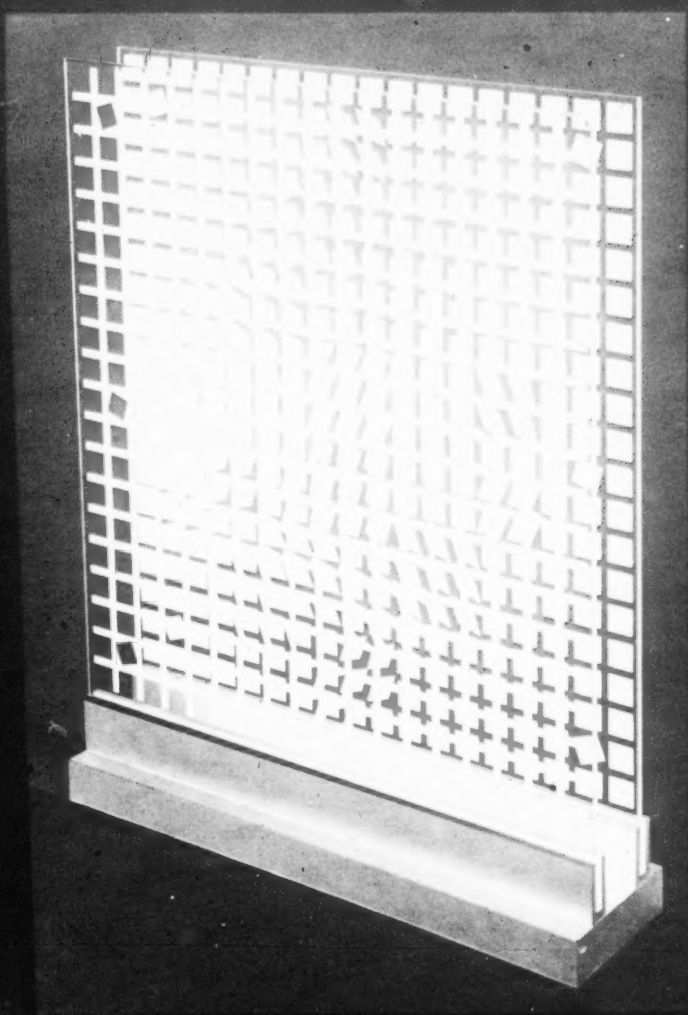
2 Etude: Capella 1963

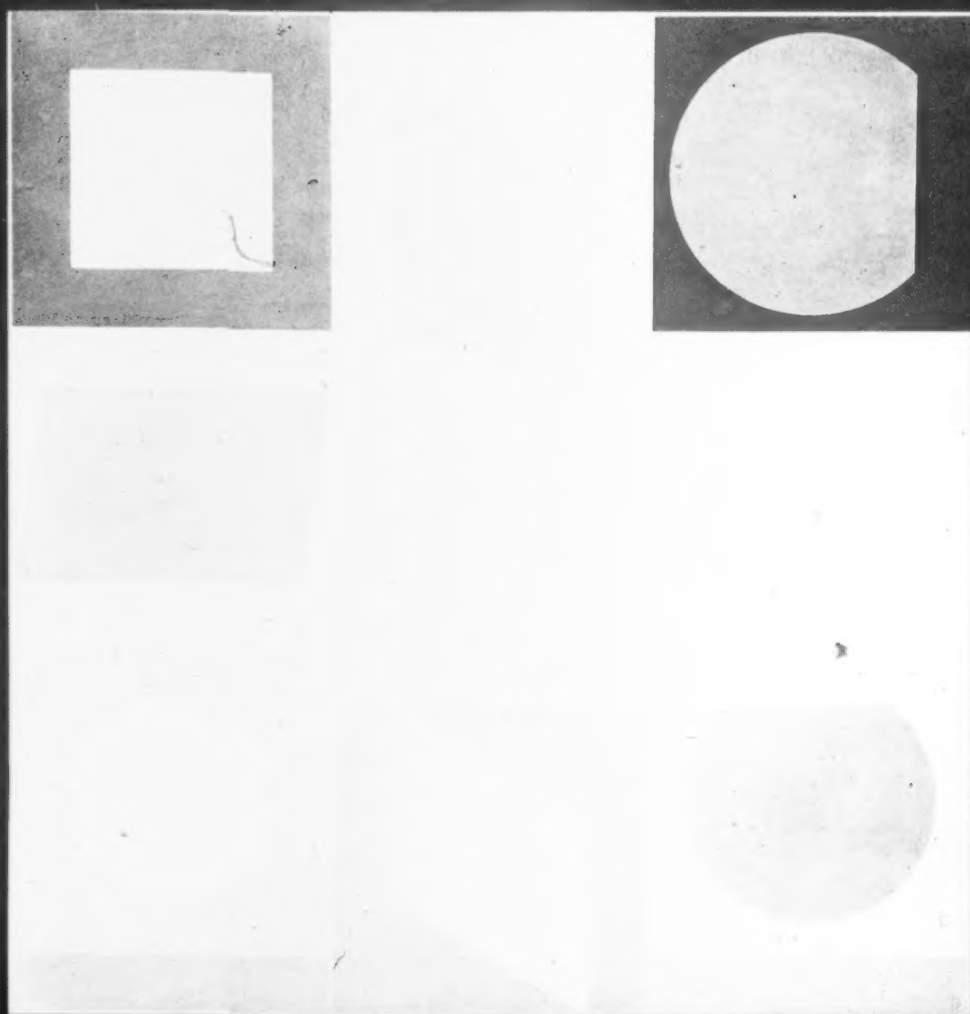


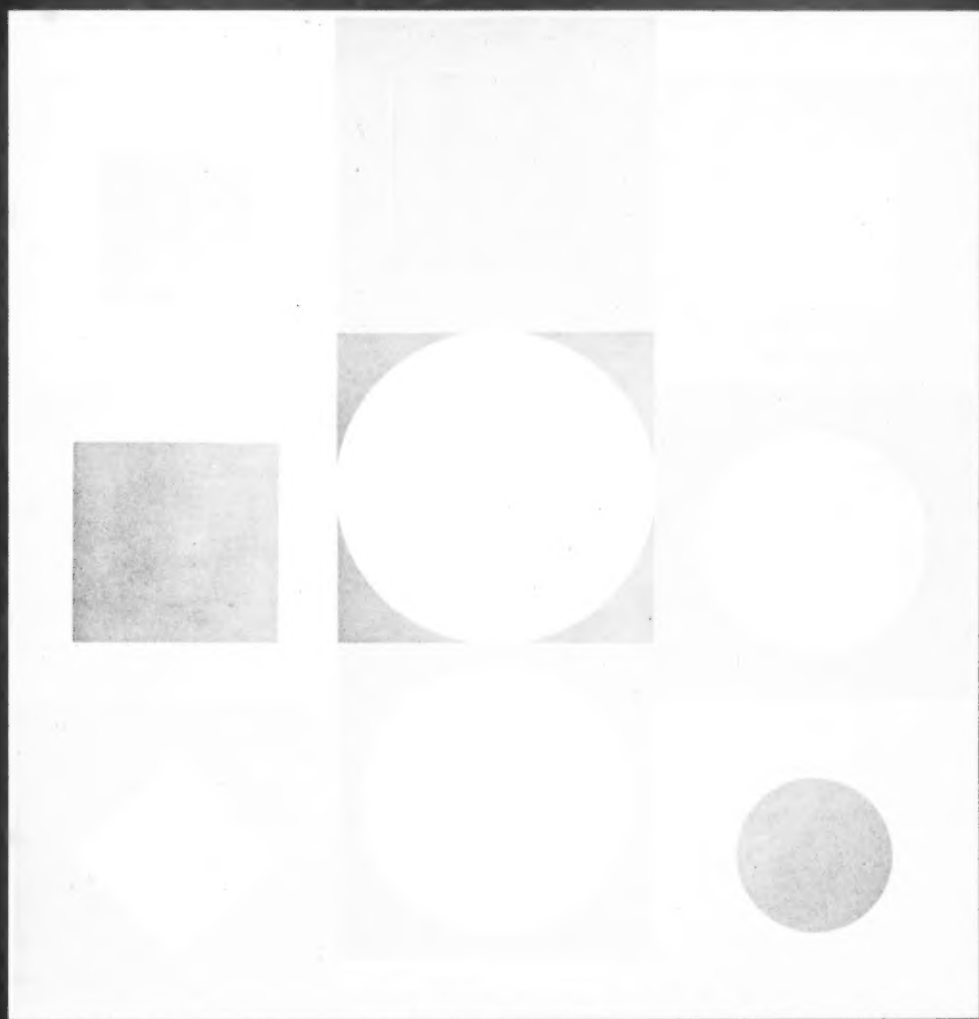
8 Etude: Capella a 1964

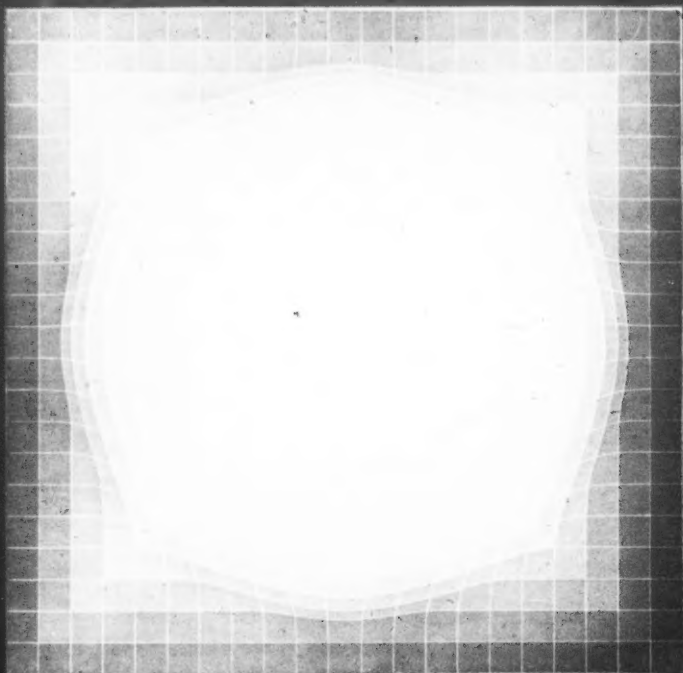




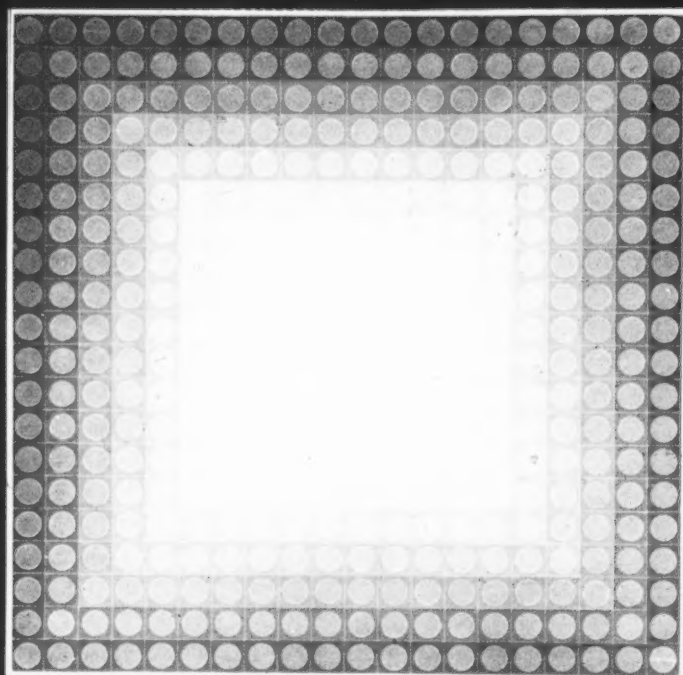








36 Vega Noir 1965

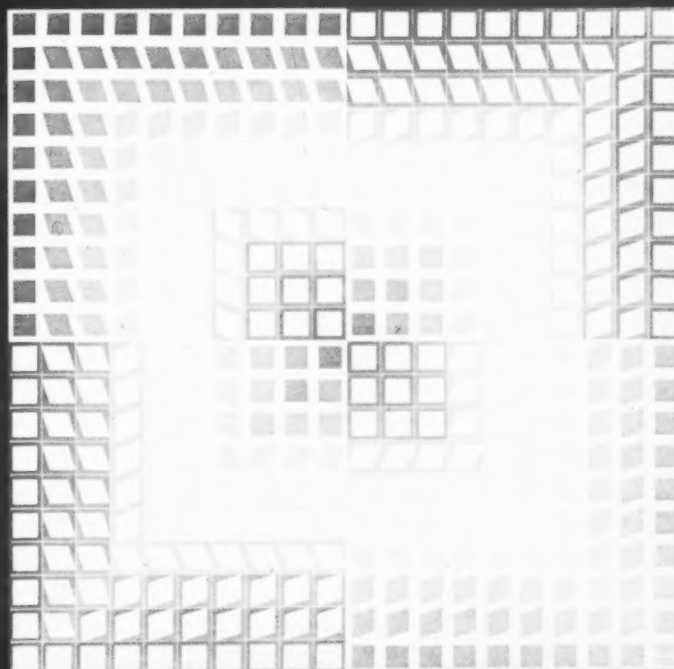


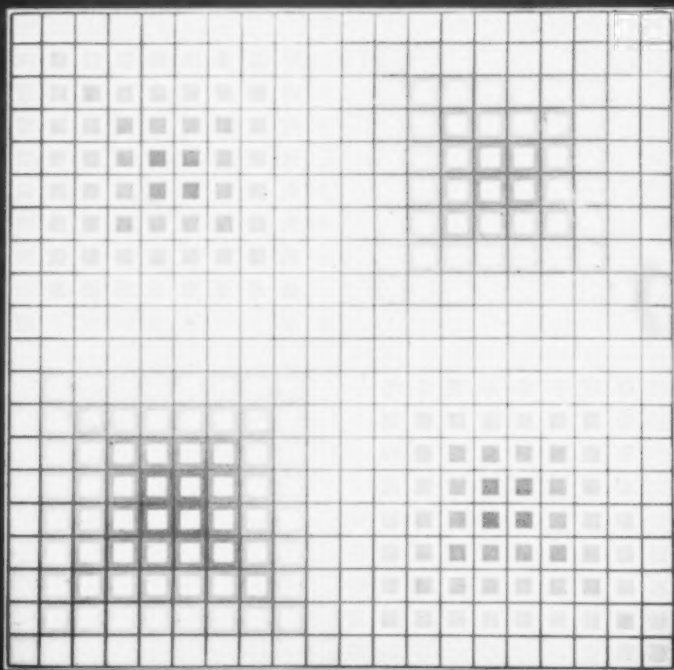
44 CTA 25 1965

Paraj 1965 **45**

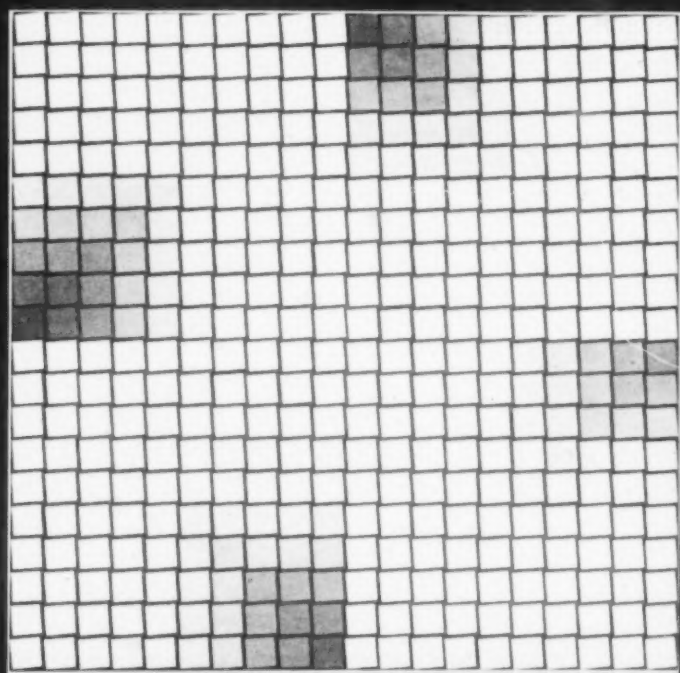


Kodd 1965 **39**





46 Ezus 1965



Jindey 1965 **38**

- 15 *Themos 1960-65 Oil on Canvas 83½ x 79"
- 16 Yvaru 1965 Oil on Canvas 83½ x 79"
- 17 Capella II 1965 Oil on Canvas 79 x 39½"
Capella II and III: Marka, Chicago
- 18 *Centauri 1965 Oil on Canvas 78 x 45"
- 19 CTA 102 1965 Oil on Canvas 64 x 64"
Collection of the New York State Museum, Albany
- 20 CTA 101 1965 Oil on Canvas 64 x 64"
- 21 Harmas 1965 Oil on Canvas 77 x 72"
- 22 Ancluna 1965 Oil on Canvas 64 x 64"
- 23 *CTA 103 [Gold] 1965 Oil on Canvas 64 x 64"
- 24 CTA 103 [Silver] 1965 Oil on Canvas 64 x 64"
- 25 Zafir 1965 Oil on Canvas 68 x 64"
- 26 Capella 3 1965 Oil on Canvas 39½ x 79"
- 27 *Capella 4 1965 Oil on Canvas 52 x 79"
- 28 *Diptyque 1965 Tempera 32 x 64"
- 29 Capella 3N 1965 Tempera 49½ x 25"
- 30 Capella 5 1965 Tempera 49½ x 25"
- 31 Turkiz 1965 Tempera 35½ x 32"
- 32 *Zador 1965 Tempera 35½ x 32"
- 33 *Cham 1965 Tempera 35½ x 32"
- 34 Quasar II 1965 Tempera 32 x 32"
- 35 Fem 1965 Tempera 32 x 32"

- 36** *Vaga Nala 1965 Tempera 31 x 31"
Collection: Mr. and Mrs. J. E. Robinson, Detroit
- 37** Hizo 1965 Tempera 32 x 32"
Collection: Mr. and Mrs. J. E. Robinson, Detroit
- 38** *Jindey 1965 Tempera 31 x 32"
- 39** *Kedd 1965 Tempera 32 x 32"
- 40** CTA 104 1965 Tempera 31 x 31"
Collection: Mr. and Mrs. Frank Pomeroy, Montreal
- 41** CTA 103 1965 Tempera 31 x 31"
- 42** Titkos 1965 Tempera 31 x 32"
Collection: Mr. and Mrs. Chester Jones, London
- 43** CTA 24 1965 Tempera 31 x 31"
- 44** *CTA 25 1965 Tempera 31 x 32"
- 45** *Paraj 1965 Tempera 31 x 31"
Collection: Mr. and Mrs. Teresa M. Clark, Dallas
- 46** *Ezus 1965 Tempera 32 x 32"
- 47** CTA 104 E 1965 Tempera 32 x 32"
- 48** CTA 104 A 1965 Tempera 32 x 32"
- 49** NY A 1965 Tempera 30 1/2 x 50 1/2"
- 50** *Tlinko 1964 Plexiglass Transparencies 30 1/2 x 24 1/2 x 1 1/2"
- 51** Delta 32 1955-65 3 Dimensional Movement 1 1/2 x 1 1/2"
- 52** Omega 23 1959-65 1 Dimensional Movement 1 1/2 x 1 1/2"
- 53** Gamma 3 1959-65 3 Dimensional Movement 1 1/2 x 1 1/2"
- 54** *Beta II 1965 3 Dimensional Movement 1 1/2 x 1 1/2"

AN EXHIBITION OF RECENT PAINTINGS BY

VASA RELY

OPENING WEDNESDAY 4-7 JANUARY 5 1966
EXHIBITION CONTINUES UNTIL FEBRUARY 5

SIDNEY JANIS

ACKNOWLEDGMENT: The gallery gratefully acknowledges the cooperation of both the artist and Denise René who have graciously permitted so many new examples of the artist's work to be selected for the exhibition. For their generosity, thanks are due to the many lenders whose names are catalogued under the respective loans. Acknowledgment is made, as well, to Cimaise, Paris for the use of the color plate, catalogue #19.

AN EXHIBITION OF RECENT PAINTINGS BY

36 *Vega Noir 1965 Tempera 33 1/2 x 33 1/2"

37 Ilizzo 1965 Tempera 32 x 32"
Collection: Dr. and Mrs. J. H. Hirschmann, Glencoe

38 *Jindey 1965 Tempera 32 x 32"

39 *Korid 1965 Tempera 32 x 32"

40 CTA 104 1965 Tempera 31 x 32"
Collection: Mr. and Mrs. Frank S. S. S. S. S.

41 CTA 105 1965 Tempera 31 x 32"

42 Pitkos 1965 Tempera 31 x 32"
Collection: Mr. and Mrs. Chester Beatty, London

43 CTA 24 1965 Tempera 31 x 32"

44 *CTA 25 1965 Tempera 31 x 32"

45 *Pala 1965 Tempera 31 x 32"
Collection: Mr. and Mrs. James H. Clark, Dallas

46 *Ezus 1965 Tempera 32 x 32"

47 CTA 106 1965 Tempera 32 x 32"

48 CTA 107 1965 Tempera 32 x 32"

49 CTA 108 1965 Tempera 30 1/2 x 30 1/2"

50 CTA 109 1965 Plexiglass Transparence 31 1/2 x 24 1/4 x 6 1/2"

51 Delta 32 1955-65 3 Dimensional Plexiglass 16 x 16"

52 Omega 23 1959-65 3 Dimensional Plexiglass 16 x 16"

53 Gamma 3 1959-65 3 Dimensional Plexiglass 12 3/4 x 12 3/4"

54 *Beta II 1965 3 Dimensional Plexiglass 12 3/4 x 12 3/4"

*Reproduced in Color Plate

ACKNOWLEDGMENT: The gallery gratefully acknowledges the cooperation of both the artist and Denise René who have graciously permitted so many new examples of the artist's work to be selected for the exhibition. For their generosity, thanks are due to the many lenders whose names are catalogued under the respective loans. Acknowledgment is made, as well, to Cimaise, Paris for the use of the color plate, catalogue #19.